

VOLUME 55, NUMBER 4, 1961

The Art Institute of Chicago Quarterly



Chinese Art Treasures

An Exhibition of Masterpieces from Taiwan

NEARLY EIGHT YEARS of negotiations have resulted in an important exhibition of Chinese art, opening at the Art Institute on February 16. Two hundred and thirty-one objects—paintings, ceramics, jade and lacquer, and bronze works of extraordinary rarity and beauty—were selected from the Chinese National Palace Museum and the Chinese National Central Museum. The Art Institute, one of five participating museums in this country, is privileged to have the only between-coasts showing of this unique assemblage.

Many of the objects are from the former Imperial collection, the formation of which dates back to the early 12th century. Successive rulers added to the collection, and protected it during periods of war and national disaster. Even so, numerous losses were incurred during the Mongol invasion of 1276, and the assumption of power by the Manchus in 1644. Greatly augmented by the acquisitions of Emperor Ch'ien Lung (1736–1796), the collection again suffered losses in China's disastrous foreign wars of 1860 and 1900. In 1925 the government of the Republic of China founded the Palace Museum as a repository for the collection, which was, and remains, the largest and most comprehensive collection of Chinese art in the world.

Anticipating the outbreak of the Sino-Japanese war in 1937, the major part of the collection was crated and sent south to Nanking for safekeeping. It was subsequently moved inland to the provinces of Szechwan and Kweichow, where it remained until the end of the war. With the spread of communism in China, the crates were re-assembled in Nanking, and in 1949 dispatched to the island of Taiwan, where they have since been stored.

In 1958 this writer was privileged, during a brief visit to Taiwan, to have a few paintings of special personal interest brought out of their crates for study. Only a few months before, a small building, only two large galleries in fact, had been built near the storehouses to house a selection of objects for the occasional foreign visitor and the Chinese on the island. It was of

additional interest during my visit to watch large groups arrive, by bus, bicycle, and on foot, for a glimpse of this sampling from their rich cultural heritage. Sundays and holidays found long lines forming at the entrance, while others wandered or ate their box lunches in the rose and hibiscus garden surrounding the small museum, patiently hoping for admittance before the doors were closed at sundown.

The present exhibition, representing only a fraction of the total collection, was selected by a joint committee of scholars from the participating museums in this country and in Taiwan. Emphasis has been placed on painting and calligraphy, which along with poetry were the three arts held in highest esteem by the Chinese. Early collections of Oriental art in Europe and America were largely composed of fine potteries and porcelains, and prime examples in this category are no novelty to Western museum patrons. However, the infrequent collections of Chinese paintings, individually bearing pious attributions to famous early masters, have in the light of more recent scholarship all too often proved to be later copies or renderings "in the style of." Only in more recent decades have private collectors and museums made serious efforts to build collections of Chinese paintings, and these are of necessity often lacking in examples from certain schools and periods. The Palace Museum is unusually rich in early Sung (A.D. 960–1260) and Yüan (A.D. 1260–1368) paintings, which in part accounts for the fortunate preponderance of early works in the present exhibition. The towering landscapes, figure compositions and bird and flower paintings from these early periods are frequently devoid of signature, but a corpus of authenticated works provide a basis for strong attributions. Masterpieces by the Ming (A.D. 1368–1644) and Ch'ing dynasty (A.D. 1644–1912) masters, particularly the scholar-painters, with all the invention and creativity their name implies, are included. From the soft, mist-enshrouded mountains of a vast landscape by an unknown Sung master to the crisp, writhing pine and juniper

trees of Wen Cheng Ming, dated 1549, the visitor to the exhibition may study the genius of the Chinese painter.

A small and extremely choice selection of fine porcelains is included in the exhibition. As mentioned above, fine Chinese porcelains have for many years been known, appreciated, and avidly collected by Western connoisseurs, but the examples, many of them unique, brought from Taiwan will serve to sharpen the standards of the scholar and collector and provide for the

uninitiated choice objects from the ancient kilns of China.

Also included in the exhibition will be examples of silk tapestry and embroidery, carved jade, bamboo and rhinoceros horn, lacquer, enamelled ware and a few archaic bronzes.

This six-week showing at the Art Institute will afford our museum visitors a unique opportunity to view and study rare and fine examples of Chinese art never before made available.

JACK SEWELL

From the exhibition Chinese Art Treasures, opening February 16 in the East Wing Galleries. THE RED CLIFF, detail of handscroll in ink on paper, attributed to Wu Yüan-chih (ca. 1195, Chin dynasty). The entire scroll measures 20 x 53½ inches. Lent by the Government of the Republic of China, as are all the masterworks included in this great exhibition.



Published Quarterly March, June, September, December, by The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone CE 6-7080. Correspondence pertaining to subscriptions should be sent to the Editor of Publications at that address. Second class postage paid at Chicago, Ill. Subscriptions to the Quarterly: \$1.00 per year, free to Members. Volume LV, Number 4.

*From the 65th Annual American Exhibition: Paintings
and Sculpture, opening January 5 in Gunsaulus Hall.
HANEVE, by James Brooks. Oil, 92 x 78 inches, 1960.
Lent by the Kootz Gallery, New York.*



The 65th American Annual

THE ANNUAL EXHIBITION OF AMERICAN ART, opening January 5, will be held in the Art Institute this year for the sixty-fifth time. The purpose remains as it has always been—to show Chicagoans the directions and interests of good contemporary painters and sculptors in the United States. This year, fifty-seven artists will be represented by some 100 works. These artists come from many parts of the country, although in selecting the exhibits, the geographical aspect was de-emphasized in respect for a primary concern with dominant general and national trends. It is clear today that the concept of regionalism in art becomes increasingly limited and meaningless in the face of accelerated communication.

There are, of course, groups of artists in specific centers who are unified to some extent by related goals and physical proximity, but this unity is more apt to derive from common focus: the person of a strong leader, an educational institution, or an active forum; and if the movement has real vigor it does not remain confined to a single locale. A good example is the so-called "School of New York" which, though burgeoning in that city, was most evidently not confined there, its intrinsic energy exploding all over the world. Again, if there is a "School of Chicago," it is inevitably much broader than the local area. Good Chicago artists not only work in this city, but can be found in the western and eastern United States and much farther abroad, presumably influencing foreign colleagues and gaining something in return. It is interesting to see in the biographies of this year's exhibitors how many have travelled extensively, living and working in foreign places. The environment of America prepares a sensitive artist very differently from that of Europe, and the shock of exposure to long, elegant traditions on the one hand, and to the slower rhythm of present-day life on the other, could be expected to have an effect. There has been a "see-saw" of influence between the United States and Europe which has changed constantly, if erratically, since the end of World War II. Artists on both sides of the Atlantic drop off, so to speak, losing their special continental character in the process; but this is more a reflection of

individual fallibility than an indication that continental, and even national, distinctiveness does not exist.

Broadly speaking, art has never been more international in style, but each meaningful expression remains individual, and though the individual artist must ultimately transcend his native environment in the process of creating, these formative influences cannot but remain a positive factor. At its best, American art is different from European art today, and it is only superficially that this may not be apparent.

In the area of twentieth century art, the Institute opened its season last autumn with a showing of the private collection of Mr. and Mrs. Ben Heller. This included remarkable, unmatched examples of paintings by some of America's most outstanding contemporary masters. It was decided, therefore, that our 65th American Annual would not include these painters, but concentrate on others, perhaps less known, less fresh in the minds of the Chicago public.

At the same time, a large proportion of the total exhibits comprise sculpture, a medium in which there is a great and varied activity in the United States today. The absence of certain well known names from the roster should not carry any inference of effort to discover only new talent. Most of our painters and sculptors are very well known for their accomplishment to date. Each individual has been chosen because of his special work and its relationship to the total balance.

There was no specific limitation on the number of works to be shown by each artist. Some are represented by one major work, others by more than a single example. In painting, the range is from the most sharply austere, precise geometric relationships, to canvases of ultimate bravura: naturalistic or abstract. In sculpture, there is a variety, from voluminous objects related to the human figure and animal world, to the construction of found objects.

At a time when there is such activity in the arts as at present, it is natural to expect that a degree of common purpose will result in some particularly dominant trends. Our hope is to identify some of these trends, without freezing them into categories, for the fine, individual artist will always rise above classification.

A. JAMES SPEYER

Exhibition Calendar

Odilon Redon. *The Reader*, lithograph, 1892. This affectionate and nostalgic memento of Bresdin, perhaps an idealized portrait, is among the prints from the collection of the Art Institute shown in the exhibition devoted to Redon, Moreau and Bresdin, opening March 2 in Gunsaulus Hall.



Seated Blue Nude. No. 2, 1952, large cut-paper gouache by Henri Matisse. Lent from a private collection for the exhibition of the last works of Matisse, opening January 12 in Gallery 35 and adjoining galleries (second floor).



LAST WORKS OF MATISSE: LARGE CUT GOUACHES

Gallery 35: Jan. 12—Feb. 11

Brilliant compositions to which the master colorist devoted the last years of his life. Nudes, dancers, flowers and leaves, cut from paper which Matisse first painted in vivid colors, and then pasted on large sheets of paper or canvas.

REDON, MOREAU AND BRESLIN

Gunsaulus Hall: Mar. 2—Apr. 15

An exhibition of over 300 works by three French masters of symbolism. Paintings, drawings and prints by Odilon Redon (1840–1916), paintings by Gustave Moreau (1826–1898), and prints and drawings by Rodolphe Breslin (1822–1885). An opportunity to see the fantasies of Moreau (little known, here), and an occasion to view the Art Institute's superlative representation of the graphic work of Redon and Breslin. The exhibition was assembled by John Rewald, with Dore Ashton and Harold Joachim, who collaborated on the book on the three artists published in connection with the exhibition.

*Clothes for the Warrior. Section of handscroll
by Mou I, dated 1238-40. Lent by the Govern-
ment of the Republic of China*



*Special Exhibitions
are always free to
Members of the Art Institute*

CHINESE ART TREASURES East Wing Galleries: Feb. 16—Apr. 1

Two Hundred and thirty-one masterworks of Chinese art from the Chinese National Palace Museum and the Chinese National Central Museum, lent by the Government of the Republic of China (see pages 62 and 63). Admission to this special exhibition is 50 cents; children, 25 cents.

65TH AMERICAN ANNUAL EXHIBITION

Gunsaulus Hall: Jan. 5—Feb. 18

Some directions in contemporary American painting and sculpture (see pages 64 and 65).

FIRST BIENNIAL EXHIBITION OF PRINTS, DRAWINGS AND WATER COLORS BY ILLINOIS ARTISTS

Print Galleries: through Feb. 18

One hundred Illinois artists showing works in a variety of graphic techniques. Most of the examples on exhibition are for sale.

TIEPOLO DRAWINGS FROM THE VICTORIA AND ALBERT MUSEUM

Print and Drawing Galleries: Mar. 15—Apr. 15

A dazzling group of 135 drawings by the great 18th century Italian master, Giovanni Battista Tiepolo, Circulated in this country by the Smithsonian Institution.

CERAMICS BY ALIX AND WARREN MACKENZIE

Gallery H-3: Jan. 13—Mar. 11

Latest in the continuing series of Midwest artist-craftsmen shows.

AMERICAN HISTORICAL CHINA

Gallery G-15: through Jan. 28

THE FRANK W. GUNSAULUS COLLECTION OF OLD WEDGWOOD

Gallery G-15: Feb. 3—continuing

*Exhibitions,
continued*

*Catalogue
"Chinese Art Treasures"
printed by Skira, \$5.00
Sold in the galleries
and Museum Store*

Special 50th Anniversary showing of the outstanding collection presented to the Art Institute by the Rev. Dr. Frank W. Gunsaulus in 1912. The exhibition marks the beginning of a series of Wedgwood events planned by the Department of Decorative Arts in conjunction with the Seventh Annual Wedgwood International Seminar.

PHOTOGRAPHS BY GEORGE NAN

Photograph Gallery: through Feb. 2

PHOTOGRAPHS OF CHICAGO BY STEPHEN DEUTCH

Photograph Gallery: Feb. 9—Mar. 18

JAPANESE SURIMONO FROM THE PERMANENT COLLECTION

Gallery 0-7: through Jan. 28

PRINTS BY UTAMARO

Gallery 0-7: Feb. 2—continuing

CHINESE LACQUER FROM THE COLLECTION OF MR. AND MRS. PHILIP PINSOFF

Gallery 0-5: continuing

THE ART RENTAL AND SALES GALLERY OF THE WOMAN'S BOARD Continuing, and changing, exhibition of new works by Chicago artists, for rent or sale to the public. Oils, sculpture, water colors, prints and drawings, always on view during museum hours. Office hours are 10:30 to 4:30 weekdays, Thursday evenings until 9:00 p.m., and Saturdays from 12:30 to 4:30.

Main Floor, south: continuing

YOUR CHILDREN'S ART

East Wing: opening Apr. 26

An exhibition of work by pupils of the Chicago Public Schools, held in connection with the meeting of the National Committee on Art Education.

THE THORNE MINIATURE ROOMS

Small-scale models illustrating the great styles of American and European interior decoration. Designed and produced by Mrs. James Ward Thorne. On view daily. Admission to this special exhibition is 25 cents; children, 15 cents. Free to Members.

CHINESE JADES FROM THE EDWARD AND LOUISE B. SONNENSCHNIG COLLECTION

Gallery 0-3: continuing

CARVED RHINOCEROS HORN CUPS, THE COLLECTION OF MRS. JOHN T. PIRIE

Gallery 0-3: continuing

JAPANESE SCREENS

Tyson Gallery: continuing

A changing selection from the permanent collection.

Thursday Evenings
in the Art Institute
Fullerton Hall at 5:15

February 15

Lecture by John Pope
"CHINESE ART TREASURES"

March 7

Lecture by John Rewald
"ODILON REDON"

Dinner is served
on Thursday from 5 to 8
in the Cafeteria
and Mather Room

Odilon Redon.
Obsession,
lithograph, 1894
The Stickney Fund



Calendar

Jan / Mar 1962

Sundays

Sundays at 2:00

ART THROUGH TRAVEL

Free to Members General admission 80c
In Fullerton Hall

Illustrated lectures of recent travels by Addis Osborne

FEB. 18, 25

A Touch of France

MAR. 4, 11

The Pleasure of Paris

MAR. 18, 25

Greek Holiday

Sundays at 3:30

GALLERY TALKS

JAN. 14 *Flemish Painting*

John W. Parker, Gallery 48

JAN. 21 *El Greco*

John W. Parker, Gallery 50

JAN. 28 *Velázquez, Murillo, Zurbarán*

John W. Parker, Gallery 45

FEB. 4 *English and American Furniture*

Barbara Wriston, Decorative Arts Galleries

FEB. 11 *Tapestries*

John W. Parker, Decorative Arts Gallery H14C

FEB. 18 *Chinese Art Treasures*

Lois Raasch, East Wing Galleries

FEB. 25 *Chinese Art Treasures*

Lois Raasch, East Wing Galleries

MAR. 11 *Chinese Art Treasures*

Barbara Wriston, East Wing Galleries

MAR. 18 *18th Century Venetian Paintings*

John W. Parker, Gallery A16

70



SHRIKE, album leaf in ink and colors on silk, by Li An-chung (ca. 1110, Sung dynasty). Lent by the Government of the Republic of China for the exhibition "Chinese Art Treasures."

MAR. 25 Special public lecture by John Pope-Hennessy, Keeper of the Department of Architecture and Sculpture, Victoria and Albert Museum, London, on *Benvenuto Cellini*. Fullerton Hall at 3:30, open to the public.

Tuesdays

Tuesdays at 12:15

GALLERY TALKS

JAN. 9 *Flemish Painting*

Gallery 48, by John W. Parker

JAN. 16 *Velázquez, Murillo, Zurbarán*

Gallery 45, John W. Parker

JAN. 23 *El Greco*

Gallery 50, by John W. Parker

JAN. 30 *65th American Exhibition*

Gunsaulus Hall, by Lois Raasch

FEB. 6 *English Furniture*

Decorative Arts Galleries, by Barbara Wriston

FEB. 13 *New England Furniture*
Decorative Arts Galleries, Barbara Wriston

FEB. 20 *New York and Philadelphia Furniture*
Decorative Arts Galleries, Barbara Wriston

FEB. 27 *Chinese Art Treasures*
East Wing Galleries, by John W. Parker

MAR. 6 *Redon-Moreau-Bresdin*
Gunsaulus Hall, by Lois Raasch

MAR. 13 *Redon's Prints and Drawings*
Gunsaulus Hall, Lois Raasch

MAR. 27 *Tiepolo*
Print Galleries, by John W. Parker

Wednesdays

Wednesdays at 3:30

CONVERSATION PIECES

During January and February, meetings will be held in Gallery H14C; during March, in the Venetian Gallery (both in the Decorative Arts wing). Rather than individual programs, *Conversation Pieces* will be organized this quarter in monthly blocks. Each month's programs are centered around one central theme. For Members only.

JAN. 10, 17, 24, 31 *Taste of our Times*

FEB. 7, 14, 21, 28 *Some Distinctions between Japanese and Chinese Art*

MAR. 7, 14, 21, 28 *The Decorative Arts: Beauty, Utility, and Style*

Thursdays

Thursdays at 5:15

SPECIAL LECTURES FOR EXHIBITION OPENINGS

Fullerton Hall General admission 50c
Free to Members

JAN. 4 *Contemporary American Art*
by Dorothy Adlow, art critic for *The Christian Science Monitor*

FEB. 15 *Chinese Art Treasures*
by John Pope, assistant director of the Freer Gallery of Art

MAR. 1 *Odilon Redon*
by John Rewald, Museum of Modern Art, writer and art historian

Thursdays at 6:30

ART THROUGH TRAVEL

Fullerton Hall For Members only

MAR. 1 *A Touch of France*

MAR. 8 *The Pleasure of Paris*

APR. 5 *Greek Holiday*

Thursdays at 8:00

THE ART OF THE FILM

Fullerton Hall
Admission 50c Free to Members

JAN. 11 *The General Line* (1929)
directed by Eisenstein

JAN. 18 *The Great Adventure* (1954)
by Arne Sucksdorff

JAN. 25 *Zéro de Conduite* (1938)
by Jean Vigo

FEB. 1 *The Magnificent Ambersons* (1942)
by Orson Welles

FEB. 8 *The Wave* (1935)
produced and photographed by Paul Strand, directed by Fred Zinnemann

FEB. 15 *On Approval* (1944)
by Clive Brook, starring Bea Lillie

FEB. 22 *The Young and the Damned*
(*Los olvidados*) by Luis Bunuel

MAR. 1 *Panic* (1946)
by Julien Duvivier

MAR. 8 *W. C. Fields Festival*
(a group of Mack Sennett comedies)

MAR. 15 *The Seventh Seal*
by Ingmar Bergman

MAR. 22 *Fric Frac* (1939)
by Maurice Lehmann
(starring Fernandel, Arletty and Michel Simon)
MAR. 29 *Port of Shadows* (1938)
(*Quai des brumes*) directed by Marcel Carné

Fridays

Fridays at 12:15

GALLERY TALKS ON SPECIAL EXHIBITIONS

JAN. 12 *65th American Exhibition*
Gunsaulus Hall, by Rodney Quiriconi
JAN. 19 *65th American Exhibition*
Gunsaulus Hall, by John W. Parker
JAN. 26 *The Last Works of Matisse:*
Large Cut Gouaches, Gallery 35,
by John W. Parker
FEB. 2 *65th American Exhibition*
Gunsaulus Hall, by Lois Raasch
FEB. 9 *Matisse Gouaches*
Gallery 35, John W. Parker
FEB. 16 *65th American Exhibition*
Gunsaulus Hall, John W. Parker
FEB. 23 *Chinese Art Treasures*
East Wing Galleries, John W. Parker
MAR. 2 *Chinese Art Treasures*
East Wing Galleries, by Barbara Wriston
MAR. 9 *Chinese Art Treasures*
East Wing Galleries, Barbara Wriston
MAR. 16 *Redon-Moreau-Bresdin*
Gunsaulus Hall, by Lois Raasch
MAR. 23 *Chinese Art Treasures*
East Wing Galleries, Lois Raasch
MAR. 30 *Tiepolo Drawings from the Victoria and*
Albert Museum
Print Galleries, by John W. Parker

Saturdays

Saturdays at 11:30 and 12:30

CLASSES FOR MEMBERS' CHILDREN

Classes resume on January 13
Demonstrations of drawing and painting, gallery
visits to permanent and temporary exhibitions,

review of children's art work done at home, fol-
lowing guidance given in class. No registration
is required. Open only to children of Members.
Conducted by Addis Osborne.

Members' Studio Classes

Lecture and Demonstration Classes, open only
to Members of the Art Institute. Tuition for one
session, meeting once a week for sixteen weeks,
is \$20.00.

Classes resume on January 2, after the Christ-
mas vacation. Registrations for the second term
begin on February 5. Members will register in
the office of the School, and must present their
Membership Card to be eligible.

Studio Classes are held in the School class-
rooms.

For beginners

Wednesdays 6—8 p.m. *Painting Fundamentals*
instructor, Addis Osborne
Fridays 6—8 p.m. *Paintings Fundamentals*
instructor, Douglas Craft

For those beyond beginning level

Tuesdays 2—4 p.m. *Imagination and Memory*
instructor, Arnold Zweerts
Wednesdays 2—4 p.m. *From Observation*
instructor, Arnold Zweerts
Fridays 2—4 p.m. *Emphasis on Design*
instructor, Douglas Craft

Adult Sketch Classes

Tuesdays 5:45— 7:30 p.m. Addis Osborne
Fridays 10:15—12:00 noon Robert Skaggs

Open only to Members of the Art Institute.
Meetings are held in Fullerton Hall; and sketch-
ing is done in class, from the costumed model.
Sketch Classes are free; no registration is re-
quired. A charge of twenty cents is made each
session for materials. Classes resume after
Christmas vacation on January 2.

Note: When circumstances warrant, the School
reserves the right to make changes in the classes
or faculty without prior notice.

Notes and Previews

The growing interest of Chicagoans in the many facets of art and especially in the expanded programs and services offered by the Art Institute to its Members is a major factor in the strong gains made in the number of Members in the past few years. Total Membership of 24,699 on October 31 represents an increase of 7,690 since 1954, an improvement record of 45.2 per cent.

Perhaps even more striking has been the growth since the previous all-time record was surpassed on October 31, 1957. At that time Membership reached 19,365, as compared with the earlier record of 19,110 on October 31, 1929. The gain in just four years has been 5,334, or 27.5 per cent. In addition, Members have been responsible for a major part of the vitally important Annual Contributors Fund that continues to enrich the Art Institute's programs and exhibitions and to assist in gallery renovation and maintenance. For example, during the past fiscal year the voluntary unrestricted gifts of Members amounted to \$228,908.45 out of a total of \$289,403.18.

Among the newer benefits and privileges offered to Members are the attractive Members' Room, now open six days and one evening each week, and substantial discounts for special events and purchases at the expanded Museum Store. A recent example was the \$10 discount offered to Members who enrolled in the three-day Conference on Japanese Art in November. Many Members now save the entire cost of an Annual Membership through their discounts on Christmas cards and other merchandise purchased at the Museum Store and also on season subscriptions for the Goodman Theatre. Memberships help to solve gift problems as well. As a gift for Christmas, birthdays, weddings, anniversaries, and graduation, a Membership in the Art Institute is distinctive and long remembered.

Special lectures and events for the new year include those related to the current Thomas Eakins Exhibition, the 65th American Exhibition next month, and the magnificent Chinese Art Treasures opening in February. Continuing will be the new Conversation Piece series, Members' Studio classes, Art through Travel lectures, films, adult sketch classes twice a week, and Saturday classes for Members' children. R.T.

*The Sacrifice to Hymen,
blue and white plaque,
Wedgwood, late 18th century.
Frank W. Gunsaulus Collection*



Wedgwood International Seminar

On April 26, 27 and 28, the Art Institute will be host to the meetings of the Seventh Annual Wedgwood International Seminar. The program will include lectures by museum authorities and collectors of Wedgwood, tours of Chicago collections, and two symposiums for the discussion of special problems. The principal basis of the lectures will be the sources of designs used during the Wedgwood & Bentley period, thus relating to a special loan exhibition to be held in the Department of Decorative Arts during April and May. The Seminar will be open to registrants only. More information will appear in the March issue of the *QUARTERLY*, or may be obtained from Vivian Scheidemantel, Assistant Curator of Decorative Arts, who will preside as Chairman of the 1962 Seminar.

Education and Training for the Stage

The Goodman Memorial Theatre
SCHOOL OF DRAMA

IN THE "GOOD OLD DAYS", a young person deciding to make a career in the theatre got himself born in a costume trunk in the backstage area of a provincial playhouse, made his first stage appearance in the arms of his actress-mother at the age of six months, spent his childhood tramping back and forth across the country with his parents' company, served a theatrical apprenticeship in his youth, and finally was graduated to stardom by taking over romantic roles reluctantly relinquished by his actor-father. If, unfortunately, he happened to be born to respectable non-theatrical parents, his best course was to run away from home at an early age and ingratiate himself with a childless actor-manager. A shorter time ago, a youth intent upon the theatre as a vocation attached himself to one of the many existing stock companies, and learned his art and craft in a school of sometimes very real hard knocks from which, if he was talented and persistent, he might be graduated (still without benefit of degree or diploma) to the "big time" of Broadway. Today, with the demise of barnstorming, and the consequent almost total dearth of propitiously located costume trunks, aspirants to a theatrical career have to find some other means of preparation. Most of them, influenced no doubt by the steadily growing emphasis upon the importance of higher education, decide to enter a school which offers formalized training in the various phases of drama and, usually, opportunities for practical experience.

The first problem facing this prospective student is that of choosing between a college of liberal arts that offers a substantial curriculum in theatre (many of them do) and a specialized professional school. The choice is not always an easy one; and the results of the choice are not readily predictable since a considerable number of students from both types of institution have achieved conspicuous success. The advantages of a broad cultural background to an actor, designer, or director are obvious. On the other

hand, the theatre is an exacting art, depending in all its phases upon proficient craftsmanship which may be difficult to master through the theoretical approach and, at best, semi-professional practices prevailing at many colleges and universities. Much depends upon the student's interest in broadly cultural subjects, and the length of time he has to give to his education. The truly talented student who is sure of his interest in theatre, and who is mature enough to begin intensive specialized training, will probably be wise to go to a professional school. This is an opinion shared by the director Elia Kazan and expressed in a recent interview in the *Chicago Daily Tribune*.

Since its inception in 1925, the Kenneth Sawyer Goodman Memorial Theatre and School of Drama has become one of the outstanding professional schools in the world. Throughout its existence it has prominently contributed to the American theatre by producing carefully trained actors, designers, directors, teachers, and technicians. In any season there is hardly a production on Broadway or off in which the Goodman is not represented either by alumni who have become famous stars—Geraldine Page, Shelley Berman, Karl Malden, Sam Wanamaker—or by graduates of more recent vintage who are closer to the beginning of successful careers. Among former students getting their first break this fall are Gloria Foster in *Purlie Victorious*, Frank Savino understudying the star of the forthcoming Broadway production of *Daughter of Silence*, Joseph Marino (formerly Joe Capodice) playing Oswald in a notable revival of Ibsen's *Ghosts*, and Linda Dillon (winner of last year's Sarah Siddons Scholarship) favorably reviewed in the *New York Times* as the leading ingénue of the Arena Stage in Washington, D.C.

The Goodman's methods and policies are continually being observed by visitors from foundations and other schools. During the past four years forty-eight foreign educators or theatre

Recent Goodman graduate Michael O'Sullivan appeared this season in the title role of Faust, and also with Frances Hyland in The Lark.



directors touring the United States under the sponsorship of the Department of State have spent from one to seven days attending classes, rehearsals, and performances.

What these observers observe is a group of talented students intently pursuing a three- or four-year course of study in one of the four major areas of theatre: acting, directing, scene and costume design, or technical production. The basic work in all areas is planned to expose the student to the entire field of theatre and to provide a broad knowledge as groundwork for later specialization. The curriculum in acting and directing combines the modern psychological approach with intensive work in voice and speech, body technique, and stage mechanics. Designers and technicians study both the artistic principles in the design of costumes, scenery, and lighting, as well as the practical problems of drafting, pattern making, building, painting, and electrical wiring. Advanced students in design have the opportunity of electing a wide variety of courses relating to their field of spe-

cialization in the School of the Art Institute.

Formalized class work is complemented by group projects continuously involving each member in some aspect of rehearsal and performance. Every one of the 201 students comprising this year's day and evening schools is currently assigned to a unit of work carefully planned to suit individual capacities and to give a chance to apply basic theory to practical problems. These assignments, called Production Participation, carry course credit; and each student's work is evaluated and graded twice each semester by the faculty. All students receive new assignments every six weeks. The projects involve them in a variety of tasks running all the way from serving on a costume construction crew to designing the scenery for a major production; and from acting in a short scene under a student director to playing a leading role opposite a guest star from Broadway.

These courses of study (four years for directors, three years for actors, designers and technicians) lead to diplomas or certificates bearing



Goodman School of Drama graduate Geraldine Page, left, meets Linda Dillon, Class of '61. Miss Page is seen in the current Paramount Pictures "Summer and Smoke," and Linda has gone to the Arena Stage in Washington, D.C.

record of the completion of a professional program. It was the professional acting program that Geraldine Page was referring to when she said in a "Profile" in the *New Yorker* magazine of November 4, 1961: "I took the full three-year course at the Goodman School, and have never been happier. All day long, I was doing what I was actually interested in—speech and diction, body movement, history of the theatre. We acted in front of live audiences right away. We didn't just sit around and theorize. I was hungry for everything. I was insatiable."

There are always a few insatiable young people at the Goodman School of Drama. Each year, upon completion of the professional program, they quite literally start knocking at the doors that open into the world of Broadway or into some of the many splendid community

theatres throughout the country. It is gratifying that a fair number succeed in opening the doors.

The Goodman School of Drama also accommodates students desiring to supplement their professional training with studies in the liberal arts: students who are preparing for a career in the educational theatre, or who want to earn a degree rather than a professional diploma or certificate. A year of prescribed work at an accredited arts college or university may be transferred to the Goodman. This credit combined with the professional curriculum satisfies the requirements for the degree of Bachelor of Fine Arts. Qualified students may enter the graduate program in either directing or design, leading to the degree of Master of Fine Arts. These degrees are granted by The Art Institute of Chicago, which is approved for veterans and

fully accredited by the North Central Association of Colleges and Secondary Schools. Holders of the master's degree frequently continue graduate work for a doctorate at a university.

A unique feature of the Goodman approach to professional training is the balance maintained between the class work providing a sound *knowledge* of the theatre arts and the work in Production Participation affording intensive *practice* under conditions similar to those which obtain on the professional stage. To provide such practice each day the school becomes a theatre as soon as classes are over. Every afternoon and most evenings are devoted to the preparation of plays which are produced on the two stages. Usually four plays are in rehearsal, and two in performance. The Goodman is one of the busiest production centers in the country, operating four play-series throughout the year. The six Subscription Productions each season offer a thoughtfully balanced selection of contemporary dramas and classics for a run of 18 to 24 performances. The Children's Theatre, a pioneer in this area of entertainment, plays Saturday, Sunday and holiday matinees throughout the year. The Studio Theatre regularly presents plays of special interest to invited audiences. The Workshop provides beginning directors a chance to show their work to students and faculty.

What is significant for the student is that this extensive production schedule exists to furnish him with the best possible opportunities to develop his creative talents. Students act in these plays. Students of design are responsible for scenery, costumes, and properties. Students of technical production build, light, and run these shows. Through the "guest artist policy," which permits bringing an outstanding professional actor from New York for nearly all of the Subscription Productions, Goodman students have the opportunity of regularly rehearsing and performing important roles in support of stars—an opportunity available to few other students anywhere. The educational advantages are inestimable, since in addition to exemplifying and demanding high standards of accomplishment, the visiting artists are generous in coaching student actors, frequently take part in classroom activities, and often make observations which aid the school in evaluating the effectiveness of some aspect of policy or method. Occasional

guest directors and frequent visits from a consulting designer of top rank give students in other areas comparable opportunities for contact with working professionals. This guest artist policy, initiated in the season of 1959-60 through a grant from the Ford Foundation, has been made possible since then by gifts from friends of the Goodman Theatre and the Art Institute.

Students come to the Goodman from a wide geographic area. The present enrollment includes students from 20 states and three foreign countries, two of whom are supported by their governments. That they come also from a wide variety of social, cultural, and economic backgrounds is clearly apparent through an extensive testing program recently conducted by the Committee on Human Development of the University of Chicago, sponsored by a grant from the federal government. Minimum admission requirements are graduation from high school and seventeen years of age. Beyond that, the task of determining fitness for a theatre school is even more difficult than for a college of arts and sciences. The high school record, class standing, test scores are important, but they do not always fairly indicate creative intelligence nor dramatic imagination. It is necessary to remain alert for the student whose creative and theatrical potential may not be apparent in an unimpressive or erratic high school or previous college record.

The physical facilities in which the students work and study were the gift to the Art Institute in 1925 of Mr. and Mrs. William O. Goodman as a memorial to their son Kenneth Sawyer Goodman, a promising playwright who died in service during World War I. These facilities include rehearsal and class rooms, shops for the design and construction of scenery and costumes, and two theatres: the small Studio for experimental and student-directed productions, and the handsome main auditorium generally conceded to be one of the most beautiful playhouses in the country.

The students are taught by a faculty of sixteen, all of whom are professional by virtue of both training and experience, seven of whom hold master's degrees, and four of whom hold doctorates. There is a promotional, managerial and secretarial staff of eight. The faculty and staff are responsible to the Director of Administration of the Art Institute.

CHARLES MCGAW

Goodman Memorial Theatre



David Garrick (1773)
Medallion, black and white,
by Wedgwood & Bentley
Frank W. Gunsaulus Collection

Opening January 12

Goodman Theatre's first 1962 production offers two plays by contemporary American playwrights.

MY HEART'S IN THE HIGHLANDS, by William Saroyan

THE AMERICAN DREAM, by Edward Albee

This double bill of romantic realism and farcical surrealism is directed by Charles McGaw. Starring in *My Heart's in the Highlands* is Studs Terkel. Beverly Younger guest stars in *The American Dream*.

Closing January 30

Curtain at 7:30 on Tuesdays, Wednesdays, Thursdays and Sundays. Friday and Saturday performances at 8:30. Matinee on Thursday, January 25 at 2:00 o'clock.

Tickets: \$2.50 (\$1.90 to Members) for 7:30 performances and matinee. Friday and Saturday performances \$3.00 (\$2.50 to Members).

Telephone Reservations accepted: CEntRAL 6-2337. Mail Orders: Box Office, Goodman Theatre, Chicago 3, Ill.

Parking at door: 75c at night; taxi reservation service at final curtain.

Magic and adventure at the Children's Theatre!

Saturdays and Sundays at 2:30 p.m.

Children's Theatre

SNOW WHITE AND THE SEVEN DWARFS, closing Feb. 4

TOM SAWYER, February 10—April 1 (extra performance on Monday, February 12)

BEAUTY AND THE BEAST, April 7—May 27 (no performance on Easter Sunday, April 22)

Tickets are on sale two weeks before opening of each play. Phone reservations accepted: CEntRAL 6-2337. Admission: \$1.25, 1.00, 50c. Art Institute Members: \$1.00, 80c, 50c. Special group rates for 15 or more for the same performance: \$1.00, 80c.

THE BOARD OF TRUSTEES

James W. Alsdorf
Edward H. Bennett, Jr.
Cushman B. Bissell
William McCormick Blair
Leigh B. Block
Avery Brundage
Percy B. Eckhart
Marshall Field, Jr.
Everett D. Graff
Frank B. Hubachek
Homer J. Livingston
Earle Ludgin
Samuel A. Marx
Brooks McCormick
Fowler McCormick
Andrew McNally III
William A. McSwain
Edward Byron Smith
Arthur M. Wood
Frank H. Woods
George B. Young
Mrs. Suzette Morton Zurcher

OFFICERS

Robert Allerton, *Honorary President*
Russell Tyson, *Honorary Vice President*
William McCormick Blair, *President*
Percy B. Eckhart, *Senior Vice President*
Leigh B. Block, *Vice President*
Arthur M. Wood, *Vice President*
George B. Young, *Vice President*
Homer J. Livingston, *Treasurer*
Allan McNab, *Director of Administration*
John Maxon, *Director of Fine Arts*
Lloyd W. Brown, *Secretary and Assistant Treasurer*
Louise Lutz, *Assistant Secretary*

HONORARY TRUSTEES

Robert Allerton
Mrs. Tiffany Blake
Harold H. Swift
Russell Tyson

EX OFFICIO

Richard J. Daley,
Mayor of the City of Chicago
Alvin L. Weber,
Comptroller of the City of Chicago
James H. Gately,
President, Chicago Park District
Thomas P. Purcell,
Treasurer, Chicago Park District

STAFF OF THE ART INSTITUTE

Allan McNab, *Director of Administration*
John Maxon, *Director of Fine Arts*
Lloyd W. Brown, *Secretary and Assistant Treasurer*
Louise Lutz, *Assistant Secretary*

PAINTING AND SCULPTURE

Frederick A. Sweet, *Curator of American Painting and Sculpture*
A. James Speyer, *Curator of Contemporary Art*
Alfred John Jakstas, *Conservator*

PRINTS AND DRAWINGS

Harold Joachim, *Curator*
Hugh Edwards, *Associate Curator and Curator of Photography*
Betsy G. Fryberger, *Assistant Curator*

ORIENTAL ART

Jack Sewell, *Curator*
Margaret O. Gentles, *Associate Curator*

DECORATIVE ARTS

Hans Huth, *Curator*
Mildred Davison, *Curator of Textiles*
Vivian Scheidemantel, *Assistant Curator of Decorative Arts*

PRIMITIVE ART

Allen Wardwell, *Assistant Curator*

MUSEUM EDUCATION

Barbara Wriston, *Head*
John W. Parker, *Lecturer, Adult Education*
Addis Osborne, *Associate Lecturer*
Lois Raasch, *Supervisor of Children's Education*

DEVELOPMENT AND MEMBERSHIP

Richard P. Trenbeth, *Supervisor*
F. M. Gardner, *Manager, Membership Department*

PUBLICITY

Martha Bennett King, *Consultant*

REGISTRAR AND ARCHIVES

Margaret F. Bush, *Head*

PUBLICATIONS

Anselmo Carini, *Editor*

SCHOOL OF THE ART INSTITUTE

Norman B. Boothby, *Dean*
Grace Hammill, *Assistant Dean*

GOODMAN THEATRE AND SCHOOL OF DRAMA

John Reich, *Head of Productions*
Charles McGaw, *Head of Education*

RYERSON AND BURNHAM LIBRARIES

Ruth E. Schoneman, *Librarian*
Virginia Yarbrow, *Assistant Librarian*

ACCOUNTING OFFICE

John E. Schmidt, *Chief Accountant*

MAINTENANCE

Harold W. Buddenbohm, *Superintendent*
G. Louis McManus, *Assistant Superintendent*

SECURITY

Bernard A. Duffy, *Head*

MUSEUM STORE

Ralph J. Weil, *Manager*

RESTAURANT AND CAFETERIA

Mary Ann Warner, *Manager*



From the exhibition REDON-MOREAU-BRESLIN, opening March 2 in Gunsaulus Hall. Two charcoal drawings by Odilon Redon, both from the David Adler Collection of the Art Institute. On the front cover, A Flower with a Child's Face (ca. 1885); and above, Winged Head Above the Waters (ca. 1880).

THE ART INSTITUTE OF CHICAGO is open every day of the year except Christmas. Hours are from 10 to 5 daily, and noon to 5 on Sundays, Thanksgiving and New Year's Day. On Thursdays, the Institute remains open until 9:30 p.m. Admission is free at all times.

For information on Membership privileges, activities and programs offered by the Institute, call or write to the Information Desk, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone: CEntral 6-7080.

